

Far from being a treatment of the usual Latin, the *Requiem* of the New York-based Arnold Rosner (1945–2013) sets spiritual and secular texts on death from a number of the world's cultures, including Whitman, Villon, the Tibetan Book of the Dead, a *sutra* from Zen Buddhism and the Jewish *Kaddish*. The work of a young man (Rosner was 28 when he wrote it), this *Requiem* is both monumental and wildly energetic – but it also encompasses passages of transcendent beauty. His musical language clothes the modal harmony and rhythm of pre-Baroque polyphony in rich Romantic colours, producing a style that is instantly recognisable and immediately appealing. Some of the music was first written for an aborted operatic treatment of Ingmar Bergman's film *The Seventh Seal*, where the main character plays chess with Death; in like spirit, Rosner's *Requiem* is a major statement of human defiance in the face of mortality, even if its gentle closing pages bring uneasy acceptance.



TOCC 0545

ARNOLD ROSNER *Requiem*, Op. 59

Requiem, Op. 59 (1973)

1	I Overture: The Seventh Seal	11:17	6	VI Madrigal: To All, to Each	6:28
2	II Recitative: <i>Ein Wort, ein Satz</i>	3:28	7	VII Organum: <i>Lasciate ogni speranza</i>	5:56
3	III Toccata: <i>Musica Satanica</i>	5:08	8	VIII Prayer: <i>Kaddish</i>	6:43
4	IV Ballade: <i>Les Neiges d'antan</i>	6:15	9	IX Passacaglia: <i>Libera me –</i>	8:50
5	V Sutra: <i>Enmei Jukku Kannon Gyo</i>	9:48	10	X und wieder Dunkel, ungeheuer	5:27

TT 69:22

Kelley Hollis, soprano 4 8Feargal Mostyn-Williams, countertenor 1 7Thomas Elwin, tenor 1 2 7Gareth Brynmor John, baritone 1 5 7Crouch End Festival Chorus 1 5 6 9David Temple, conductor 6
and chorus masterLondon Philharmonic Orchestra 1 – 5 7 – 10Nick Palmer, conductor 1 – 5 7 – 10

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